

**ACADEMIC FACULTY INFORMATION FORM**  
**For the period September 1, 2019 thru August 31, 2020**

***Please note:***

- For specific information regarding the Trustees' requirements for evaluation and promotion, please refer to the Faculty Handbook.
- Faculty members should consult with their chair, personnel committee, mentor, and/or dean regarding specific expectations for reappointment and promotion.
- Each item on this form does not necessarily apply to every member, discipline, or department; therefore, some items may be left blank.
- Faculty are encouraged to include in their responses information on interdisciplinary and cross-departmental work related to their teaching, scholarship/creative activities, and service.
- This form is in effect for faculty members whose initial appointment date is after July 1, 2019.

**General Information**

**Name:** Cynthia DuFault

**Title:** Assistant Professor

**Department:** Theatre and Dance

**Fall 2019**

<b>Courses Taught</b> <i>(including Independent Studies, Internships, etc.)</i>	<b>Course Designator or Attribute</b>	<b>Enrollment</b>	<b>Additional Contextual Information</b>
Beginning Ballet	DANC 110	14	non-majors/majors/minors
Special Projects: Composition	DANC 390	14	majors/minors
Intermediate Ballet	DANCE 234	19	non-majors/majors/minors
Modern Technique III	DANC 421	15	majors/minors (combined w/ 421)
Modern Technique IV	DANC 441	2	majors/minors (combined w/ 421)
New Repertory	DANC325	30	majors/minors (Faculty Dance Concert Performers)
Special Problems: Technique	DANC 385	4	majors (combined w/ DANC 441 or 234)
Performance & Production	DANC 309	31	Major (Student Choreography Concert: Performers and Technical Production Crew)
<b>Spring 2020</b>			
<b>Courses Taught</b> <i>(including Independent Studies, Internships, etc.)</i>	<b>Course Designator or Attribute</b>	<b>Enrollment</b>	<b>Additional Contextual Information</b>
Beginning Ballet	DANC 110	21	non-majors/majors/minors
Beginning Modern	DANC 111	26	non-majors/majors/minors
Intermediate Ballet	DANCE 235	15	non-majors/majors/minors
Modern Technique I	DANC 222	12	majors/minors (combined w/ 321)
Modern Technique II	DANC 322	10	majors/minors (combined w/ 221)
New Repertory	DANC325	31	majors/minors (Faculty Dance Concert Performers)
Special Problems: Technique	DANC 385	1	majors (combined w/ DANC 235)
Performance & Production	DANC 310	1	Major (Student Choreography Concert: Performers and Technical Production Crew)

**Course Releases (e.g., academic/service leaves and sabbaticals)** – credit hours/units received: N/A.

**Advising** - number of advisees 25 Describe your availability, mentoring provided, and methods used to assess advising effectiveness:

Twice a year, I hold appointments with my advisees, approximately 3-4 weeks before early registration; and throughout the year on an as-needed basis.

The most effective aspect of the advising process has been either by face-to-face, email, or counselling on Zoom, while utilizing the College web resources Bear Den and Navigate as reference points.

The effectiveness of my advising can be measured by:

- helping students select the proper course-loads each semester;
- being mindful of logical, well-rounded major and minor combinations;
- motivating students to set goals and monitor the progress;
- encouraging students to stick out difficult classes by discussing difficulties with the professor and seeking out a tutor;
- seeing students' ability to graduate within the projected 4-year timeline.

As a benchmark to monitor the effective rate, students result in growing and graduating with a rich educational experience.

For advising to be successful, academic and career advising really should go hand-in-hand. Academic choices need to prepare students for their intended career, which is applied learning in a very real and very tangible sense. Over the past four years, we have more college resources at our disposal that aid this process, plus two new degree programs (Arts Management, and Musical Theatre) that guide our students into meaningful career paths.

## **I. Teaching Effectiveness**

- A. Methods used to assess teaching effectiveness and reflections on information gathered.

Please refer to the *2019-2020 Narrative on Course Instruction* link. Topics include: (1) Moving to Virtual Dance Instruction and Community Hubs, (2) Modern Technique, (3) Ballet Technique, and (4) Dance Composition.

[https://sunypotsdam-my.sharepoint.com/:w:/g/personal/dufaulc\\_potsdam\\_edu/EejBAcqMxd9EjDRb1w8PUMMB6gnpanWBftWjNzAHkP8T4A?e=EfoQCI](https://sunypotsdam-my.sharepoint.com/:w:/g/personal/dufaulc_potsdam_edu/EejBAcqMxd9EjDRb1w8PUMMB6gnpanWBftWjNzAHkP8T4A?e=EfoQCI)

- B. Work related to fostering a welcoming and inclusive classroom environment (e.g. syllabus, lesson plans, student evaluations, projects, etc.)

Please refer to the following link regarding my comments on "*Morale in the Department's Dance Program.*"

[https://sunypotsdam-my.sharepoint.com/:w:/g/personal/dufaulc\\_potsdam\\_edu/Ednu0QoQGDIaHR\\_n8PL1X5MBxmdlHht3uZ68XJPdGaeY6Q?e=Gm8eXm](https://sunypotsdam-my.sharepoint.com/:w:/g/personal/dufaulc_potsdam_edu/Ednu0QoQGDIaHR_n8PL1X5MBxmdlHht3uZ68XJPdGaeY6Q?e=Gm8eXm)

## **OPTIONAL**

- Contributions to General Education

- 1.) **Critical Thinking/Problem Solving:** The daily regimen of dance technique and theory classes as well as rehearsals consist of creative discovery, application, and presentation.
- 2.) **Science:** Regularly discussed in technique and theory classes are anatomic and physiologic awareness and considerations, the mechanics of body movement, movement studies which emphasizes internal physical perception and experiences, and movement analysis including describing, visualizing, interpreting and documenting body movement.
- 3.) **Languages:** Beginning and Intermediate Ballet teaches a rigorous list of French terminology which requires students to learn the terms, pronunciation, definitions, spelling, accents, and historic context.
- 4.) **Writing:** I teach a critique writing component in modern dance technique as an academic supplement geared toward learning, understanding, and communicating the critical thinking and creative process of dance, an element most significant in analyzing dance and choreography. The critiques essay helps students take what they see in a live concert dance production and interpret their thoughts into four separate writing categories: description, analysis, interpretation, and evaluation. Students are taught tools such as terminology and elements of movement as points of discussion. They are also asked to consider the who, what when, where, why, and how as they write. As students are required to dissect five dance works, each lasting about eight minutes in length, these essays average from fifteen to twenty pages.

Other ways dance supports learning that contribute to general education courses and more so, “real-world” education:

- collaborative process
  - collective learning/team building
  - inclusivity
  - multi-tasking
  - prioritizing under deadlines
  - creative thinking
  - evaluative thinking
  - analytical thinking
  - descriptive thinking
  - opinionative thinking
  - learning professional relevant skills
  - understanding self in relation to others as part of professional teams in diverse back grounds, which includes all protected characteristics.
- Integration of instructional innovation or high-impact practices (including applied learning), as well as support of individualized student engagement (e.g. independent studies, theses, etc.), Open Educational Resources (OER), and/or development of Online Courses
- 1.) Please refer to Section I.A (1): *“Moving to Virtual Dance Instruction and Community Hubs”*
- Additional information regarding teaching effectiveness or growth not included above

## II. Scholarly Ability<sup>1</sup>, Creative Endeavors, and Continuing Professional Growth<sup>1</sup>

- A. Mastery of Subject Matter<sup>1</sup> - as demonstrated by such things as advanced degrees, licenses, honors, awards, and reputation in the subject matter field
  - Certificate in Online Teaching entitled, *Take Your Teaching Online* (8-week course/30 hours): Open University, Milton Keynes, UK, July 2020. *“Open University: Almost twenty years delivery and a worldwide leader in the research and delivery of online education.”*
- B. Research and other scholarly/artistic activities (indicate juried/refereed activities) including grants

proposed/awarded, articles and books submitted/accepted, workshops conducted, presentations at professional meetings, performances, shows or productions directed

- Journal of Dance Education (JODE): Book Reviewer for *Daniel Lewis: A Life in Choreography and the Art of Dance* by Donna Krasnow and Daniel Lewis, August 2020
- REMOTE: The Connected Faculty Summit (with over 10,000 attendees and 123 presenters hosted by Arizona State University). A selected presenter by Kristina M. Johnson, PhD Chancellor of the State University of New York; Presentation Topic: *Virtual Dance Instruction: Community Hubs*, July 2020
  - REMOTE Summit link: <https://asunow.asu.edu/20200609-solutions-asu-hosts-remote-connected-faculty-summit-provide-actionable-insights-online-and>
  - My presentation link (Virtual Dance Instruction: Community Hubs): [https://1drv.ms/v/s!AgVjJoLaSZLo53KkSZ8zJ\\_LJQHnK](https://1drv.ms/v/s!AgVjJoLaSZLo53KkSZ8zJ_LJQHnK)
- An Evening of Dance: Choreographer/Costume Designer/Audio Designer for *Last Stop*, Perry-Mansfield Performing Arts School and Camp, CO, August 2020 (canceled COVID-19)
- Young Artists Intensive: Dance Faculty/Dance Media Coordinator (Designer for Media Dance Works), Perry-Mansfield Performing Arts School and Camp, CO, August 2020 (canceled COVID-19)
- Pre-Professional Intensive: Dance Faculty/Dance Media Coordinator (Designer for Media Dance Works), Perry-Mansfield Performing Arts School and Camp, CO, July 2020 (canceled COVID-19)
- Journal of Dance Education (JODE): Book Reviewer for *Invisible Choreography* by Anna Pakes, July 2020
- Journal of Dance Education (JODE): Book Reviewer for *Dance Right Eat Right* by Marie Scioscia, June 2020
- Virtual Dance Instruction at cyndance.org: Founder & Designer, SUNY Potsdam, March 2020
- Faculty Dance Concert: Choreographer/Costume Designer/Audio Designer for *Last Stop*, SUNY Potsdam, September 2019-February 2020
- Faculty Dance Concert: Choreographer/Costume Designer for *Suite Antique*, SUNY Potsdam, September 2019-February 2020
- Faculty Dance Concert: Choreographer/Costume Designer/Audio Designer for *The Art of Sunbathing*, SUNY Potsdam, September 2019-February 2020

### C. Future goals and plans

#### OPTIONAL

- Professional meetings attended (not as a presenter)
- Professional membership
  - National Dance Education Organization, membership renewal for 2020-2021

### III. University Service<sup>1</sup>

- A. Service to the department, school, college, SUNY system, and/or your profession as it relates to your disciplinary expertise and/or departmental assignment
- Dancewave Through College & Beyond (DTCB): Virtual College Recruiter for SUNY Potsdam Dance Program, Virtual Nationwide Fair, August 2020 website promotions (for October 2020 Fair)
  - SUNY Potsdam Admissions Committee: member since September 2018 (including a participant for Summer 2020)
  - SUNY Potsdam Musical Theatre Minor Auditions: Selection Panelist, March 2020
  - American College Dance Association (ACDA): Conference Faculty and assisted with hosting the conference at SUNY Potsdam, March 2020
  - SUNY Potsdam, TEDx -*Identities*: Selection Panelist, February 2020
  - SUNY Potsdam Department of Theatre and Dance, Strategic Planning Committee, member since January 2020
  - Dancewave Through College & Beyond (DTCB): College Recruiter for SUNY Potsdam dance Program, Hunter College, NYC, October 2019
  - SUNY Potsdam Department of Theatre and Dance, Dance Ensemble: Faculty Advisor, 2019-2020
  - SUNY Potsdam Department of Theatre and Dance, Publicity/Media Committee: member since September 2017
  - SUNY Potsdam Department of Theatre and Dance, Handbook Committee, member since September 2017
  - SUNY Potsdam Department of Theatre and Dance, Dance Representative for the Curriculum Committee, since September 2017
- B. Work related to fostering and welcoming an inclusive campus and/or community climate (e.g. committees, workshops, seminars, community check-ins, community outreach, outreach and collaborations with other colleges, etc.)
- Please refer to Section II.B: “*REMOTE - The Connected Faculty Summit/Virtual Dance Instruction - Community Hubs*”

#### OPTIONAL

- Service beyond the university setting (e.g., service to the community, state, nation, and/or world)
- Work related to mission-critical college programming and Strategic Plan goals, such as student recruitment and retention

1.) Please see Section III.B: “*Dancewave Through College & Beyond (DTCB): 2020*”

2.) Please see Section III.B: *"Dancewave Through College & Beyond (DTCB): 2019"*

**IV. Other Information** - Activities not covered above but which you wish to note



Cynthia DuFault

August 31, 2020

---

Signature/Faculty Member

---

Date

<sup>1</sup>Components defined by the SUNY Board of Trustees that are required for reappointment and promotion